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of all important art and book sales,
with names of buyers and prices, at
small charge for time and labor of
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such are de luxe and illustrated.

SPECIAL ANNOUNCEMENT

After this issue the **AMERICAN
ART NEWS** will be published, as usual
during the summer, or "off" art season,
monthly until Saturday, Oct. 16 next,
when the weekly issues will be resumed
and a new volume will begin.

The regular monthly summer issues
will be published this year, July 17,
Aug. 14 and Sept. 18.

ST. LOUIS

Circulars announcing the 15th annual
exhibition of paintings by American artists
at the City Art Museum, Sept. 15 to Oct. 31,
next, have been issued. All pictures will
be invited by the director this year, and there
will be no jury. As a substitute for the jury,
however, local assembling points have been
arranged in Phila., N. Y., Boston, Chicago
and St. Louis, to which artists are invited
to send their pictures for the consideration
of the director. Artists in N. Y. City are
requested to send their pictures to Bud-
worth & Sons, not later than August 25, on
which date Mr. R. A. Holland, director of
the Museum, will select and invite for the
exhibition such pictures as he may choose.
Entry cards and circulars giving full details
may be had by addressing the City Art
Museum, St. Louis.

James B. Musick.

Lawton Parker, one of the founders of
the Rodin Studios, 57th St. and Broadway,
has been obliged to manage the building
nearly all winter, owing to shortage of as-
sistants. He expects soon, however, to re-
sume painting and will go to the country
within a few weeks to do some out-door
work.

ART SEASON CLOSES

Prolonged this year through June,
the art season in America has now
definitely closed, and there will be a
cessation of activities in the art world
until mid-October, and, with the ex-
citement that always attends a Presi-
dential campaign and election, and
which promises to be even more intense
this year than ever before, if possible,
it is hardly likely that normal condi-
tions will be resumed until after the
elections in early November.

The art season in Europe, and espe-
cially in Paris and London, which in
normal times, and even during the war,
did not close in Paris before July 14
and in London before Aug. 1, ends
this year—largely due to the new
French art tax which has crippled busi-
ness in both capitals—this week.

As announced elsewhere, we cease
with this issue the weekly publication
of the ART NEWS, to resume such
weekly publication Oct. 16 next.
Meanwhile we will publish our cus-
tomary summer issues mid-monthly on
July 17, Aug. 14 and Sept. 18. These
will contain all the art news of interest
and importance that may transpire in
this country and Europe, and the cus-
tomary news of the artists' summer
colonies. It is to be noted that by the
publication of four weekly issues in
June this year we have made up, as
promised, to our readers and patrons
the two numbers missed through the
printers' strike last October, and have
given them, in addition to the usual
mid-June summer issue, an extra one
—that of today.

ART BOOK REVIEWS

CATALOG OF CHINESE ART OBJECTS, in-
cluding porcelains, potteries, jades, bronzes,
and cloisonne enamels, of the Edward R.
Bacon collection, with illustrations in color
and photographs, and with notes and de-
scriptions by John Getz, limited edition, pri-
vately printed for the late Virginia P. Bacon.
This sumptuous volume, which like a
similar and preceding catalog of the pic-
tures in the Edward R. Bacon collection,
compiled by James B. Townsend, with foot-
notes and a foreword by W. Stanton How-
ard, is a tribute to the memory of a noted
American art collector, from a devoted
sister-in-law, whose own death sadly pre-
ceded their publication.

The idea of the literary and artistic monu-
ment which these volumes make, came to
Mrs. Bacon some three years after the
death of Mr. Edward Bacon, and the direc-
tion of the compilation, illustrating and
printing of the volumes—for they are really
far more than simple catalogs—was placed
in the able hands of Mr. John Getz, long
recognized as an authority on art in general
and Oriental art in particular. Mr. Getz
apportioned the listing and description of
the pictures to Mr. Townsend, and himself
compiled those of the Oriental works. The
catalogs have a literary character and differ
from the ordinary sale and collection cata-
logs in that they give interesting pen
pictures of the works listed and illustrated,
and copious footnotes. Large octavos, beau-
tifully bound in full morocco with deckled
covers and the Chinese art object volume
in particular, filled with color plates—the
works will, in after years, be in great demand
among connoisseurs both here and abroad.
The edition is limited and the volumes have
been distributed among the friends and rela-
tives of the late Edward R. and Mrs. Vir-
ginia P. Bacon, who, it will be recalled, was
a Miss Barker, the youngest granddaughter
of Commodore Vanderbilt.

The present volume (that on the pictures
was reviewed in the ART NEWS last winter),
has as frontispiece an excellent etched plate
reproduction by Zorn of the artist's full
length, standing portrait in oil of Mr. Bacon.
Mr. Getz, in a brief and appreciative Pre-
face, says of Mr. Bacon: "He was one
of those connoisseurs who long ago
recognized the beauty and intrinsic worth
of Chinese art, as manifested in ceramics,
cloisonne, bronze and sculptured hard
stones. All such objects appealed to his
cultivated taste with equal force, if they
measured up to standards that had been
fixed by a certain cognizant judgment,

gained through his very keen eyes and sensi-
bilities for both form and color. The col-
lection as Mr. Bacon's friends knew it in
N. Y., was begun in an unostentatious way
about 30 years ago, rather as an accessory
to contribute in some dignified way to the
appearance of his home, where its presence
soon stimulated research and study."

Mr. Getz then tells of Mr. Bacon's col-
lecting on his annual trips to Europe and
his leaving his possessions there pending
his obtaining a house here large enough
to hold them, until they accumulated to an
extent that surprised himself; how he saw
them for the last time in 1914 just as the
war broke, and of his (the writer's) own
amazement when he went over after Mr.
Bacon's death in 1917, to find that many
of the objects had been stored for ten years
and more. He also found that there had
been method in Mr. Bacon's collecting, for
many of the objects in Paris and London were
pendants to complete pairs, trios and garni-
tures of five, while others had been selected
for their superlative beauty or some notes
of rarity, to strengthen the collection. "The
several groups," says Mr. Getz, "comprise
porcelains and potteries of the periods most
esteemed among the cognoscenti of today,
and these, like the jades, bronzes and clois-
onne enamels, are the desiderata of museums
the world over."

In conclusion Mr. Getz states that the
work following Mrs. Bacon's expressed
wishes, gives a comprehensive amount of
description without extended technicalities.

The volume is most creditable to its com-
piler and a worthy monument to a worthy
collector.

JOHN ZOFFANY—HIS LIFE AND WORKS, BY
LADY VICTORIA MANNERS AND DR. GEORGE C.
WILLIAMSON—LONDON, JOHN LANE (THE
BODLEY HEAD), NEW YORK, JOHN LANE CO.

So much has been written, the past de-
cade, on the lives and works of the great
early English masters of painting, that it is
high time some attention should be paid
to the lesser lights—not exactly those
called by the French, "Petits Maitres," but
artists who, if their effulgence does not
dazzle or amaze like that of their more
famous contemporaries, still shines more
steadily and is, perhaps, in some ways quite
as alluring at times.

The titled Englishwoman, whose inher-
ited and cultivated taste led her to so study
and admire the work of old John Zoffany,
R. A., that she was inspired, as was also
that learned and excellent art authority and
charming writer, Dr. Williamson, to give
to the art world a most complete, enter-
taining and instructive story of the life and
works of Zoffany—has done a real service
to the world of art. The large, beautifully
printed and illustrated volume which relates
with an abundance of detail and which has
evidently been compiled and written con-
 amore, the story of Zoffany, is a most valu-
able addition to any art library—in fact, it
may be said, a necessary addition, and is
especially of value to American art lovers
and collectors. This as it introduces an
artist little known in this country, and yet
one who especially, as says Dr. Williamson,
in his theatrical groups has handed down to
posterity, not merely the likeness, but also
the mannerisms, customs and stage en-
vironments of some of the greatest of Eng-
lish actors, in a way that no other English
artist has done. Thus, as has been wisely
said, "although Reynolds and Gainsborough
portrayed Garrick the man, it was left for
Zoffany to hand down Garrick as the actor."

Furthermore Zoffany was almost the only
artist of his period who has given views of
the intimate life of the people of his time.
Dr. Williamson might well have added that
he was the Longhi of his period, for it was
the Longhis who gave the real life of the
Venetians of their period.

No less a connoisseur than Horace Wal-
pole was an admirer of Zoffany, he was
patronized by the King and held in great
repute by his fellow artists, and yet,
strange to say, no book until the present
has ever been devoted to him although few
other of the XVIII century English painters
have been thus passed by. He was evidently
an ardent student of the early Dutch mas-
ters and trained himself by the study of
their works, and especially those of Terburg,
Dow, Metsu, Van Mieris and de Hooghe,
all of whom delighted in the portrayal of in-
teriors with figures—"intime" presentments
of home life. Hogarth was the only other
English painter to devote himself to such
subjects, and Zoffany has often been com-
pared with Hogarth for this reason, while
he was himself undoubtedly influenced by
the greater painter.

"The man himself," as says Dr. William-
son, "had a romantic career." Born in
Frankfort, Germany, in 1735, he early
evinced art taste and inclinations and it is
said robbed his father's money box to travel,
via Austria, to Italy, where he remained and
studied twelve years in Rome, and then
returned to Frankfort, to marry unhappily,
to marry a second time after he obtained
his freedom. He then went to England
where, after a period of poverty and work
at clock designing, he finally secured lucra-
tive employment and pursued his profes-
sion successfully through a fairly long life.
Space limitations forbid further notice of

the artist's life; it is well and fully told in the
pages of this large volume. His pictures are
notable for fine characterization, good
academic, and at times stiff drawing and
pose of figures, and a tightness of handling.
But he was a good technician and a painter
of unusual ability.

The actual composition of this valuable
work was done by Dr. Williamson, while
Lady Victoria Manners was mainly respon-
sible for the discovery of the numerous pic-
tures reproduced and their examination and
descriptions.

"THE THUNDERER" ON PENNELL

The London Times in a recent sarca-
stically playful review of Joseph Pennell's
"Etchers and Etching," says in part, "Mr.
Pennell says that he has written this book
for the student and collector; but he has also
written much of it, and not the least amus-
ing part, for himself. It consists partly of
criticism of those etchers whom he consid-
ers worth writing about, and partly of direc-
tions, clear and practical, for the making of
etchings. This part seems to be written
rather for the etcher than for the student
or collector, though it must be of use to
anyone interested in the art. No one knows
more about the technique of etching than
Mr. Pennell; about that he speaks with
authority; and he believes that, because of
his technical power and knowledge, his
authority extends to all aesthetic questions.
Those who know him or his former writings
will know also what to expect of him in the
matter of aesthetic judgment. Whistler is
the greatest of all etchers, and the others,
even Rembrandt, are blamed for being un-
like him or praised for sometimes approach-
ing his excellence. For him there is one
master and one aesthetic philosopher—
Whistler; and yet Whistler himself, in his
admiration of Tintoret, does imply that
imaginative art is not an inferior substitute
for direct inspiration from nature, at least
in painting. And, if not in painting, why
in etching? These questions Mr. Pennell
constantly provokes; he has his own answer
to them, but it is simply dogmatic. He be-
longs in art and in thought to the matter-
of-fact science of the nineteenth century,
and for him all mysticism of thought and
of art is an obsolete survival. Art for him,
as for Zola, is simply nature seen through
a temperament, with the added dogma that
the temperament ought to be Whistler's—
all other temperaments being inferior. Thus
he is contemptuous of nature seen through
the temperament of Méryon, who is to him
merely the rival, through human stupidity,
of Whistler. Méryon was not an etcher.
He never did—at any rate there is no evi-
dence of it in his work—a plate from nature,
but he made pencil sketches, or worked
from photographs, set up his subjects in
the fashion of an architectural draughts-
man.

"To Mr. Pennell an etcher is one who
does his plates from nature. There is no
evidence in Méryon's work that he did his
plates from nature; therefore he is not an
etcher. 'All really great etchings that have
ever been made have been done straight
away on the copper and not faked or tink-
ered from sketches,' says Pennell. Again,
if we apply the same dogma to painting, we
rule out most of the most famous master-
pieces of the world; it is enough for Mr.
Pennell if it rules out Méryon. * * *

"Pennell has a running quarrel with
*Hamerton, though sometimes he flings him
a word of praise; and because Hamerton
commends Méryon for reversing his prints,
he says: 'The collectors who are worried by
such details should collect postcards, or put
their prints before a looking glass, and they
would see then the right way round, with
a fool behind them holding them up by the
corners.' In his style Mr. Pennell reminds
us often of a terrier that has a vendetta
with the Postman.

WORCESTER'S NEW PRIMITIVE

The Spanish Primitive "St. Bartholomew,"
late XIV or XV century, recently purchased
by the Worcester Museum through the
Ehrich Galleries, N. Y., and reproduced in
the ART NEWS of June 19 last is described
in the last Museum Bulletin as follows:

"Brilliant color in Spanish art never appears
as assertive as equally brilliant color in Italian or
German paintings. The most glowing color in a
Spanish picture seems to be subdued by an 'am-
biente' or atmosphere as though it were being seen
through a veil. This is true of our recent acqui-
sition, 'St. Bartholomew.' Indeed a spirit of re-
straint pervades the panel. In spite of its gold back-
ground and drapery, which without doubt were origi-
nally brighter, it is from a color point unostenta-
tious. Yet quiet and unobtrusive as are the attri-
butes of the panel, it overpowers the insistence of
many a painting having more riotous color and dis-
located lines. The color, drawing, and pose of the
figure have majesty and a strength which knowing
its strength is not assertive, resulting in a composi-
tion possessed of a rarely graceful dignity.

"The figure of the saint seems to invite graciously
and incline forward—the rhythmic folds of his mantle
and its decorative arrangement assisting the poise.
Spanish pictures of this period are often lacking in
grace, and crowded and awkward in composition,
through a conflict of disturbing elements. This paint-
ing presents a co-ordination of many influences syn-
thetically expressed. Every detail has its purpose
in the general scheme. This is particularly notice-
able in the sweep of St. Bartholomew's cloak over
the right hand down to the feet, and in the chain
of gold attached to a wing of the demon who lies at
the bottom of the picture under the foot of St. Bar-
tholomew. His left wing extends well up on the left
side with one leg at the right of the panel, joining
the rocks and landscape in the background, and
bringing together successfully all objects in the com-
position.